

VOL. I. No. 3

A CANADIAN MAGAZINE

35¢

CINE World

A BI-MONTHLY PUBLICATION DEVOTED TO THE ART OF FILMS AND FILMING



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— FRANK MORRIS
Film Critic, Globe & Mail, Toronto

The Editors wish to express their sincere sympathy to Mr. Leo Orenstein, CBC producer, on the recent loss of his Mother, Mrs. Max Orenstein.



EDITORIAL

NINE MEN IN A BOAT

Recently Premier John Robarts (of the province of Ontario) named nine men to the Ontario Council of Arts, and gave them \$300,000 to distribute. To add stature to the Council, he named Mr. Justice Keiller Mackay, the former lieutenant - governor of Ontario, as chairman.

Can anyone tell us what this council has done or will be doing? This money was voted by the Legislature last spring and is gathering dust in some vault.

According to Mr. Robarts, the Council's main purpose is to "promote the Arts and assist in the rather haphazard private efforts in the field".

Who is being haphazard now?

—S.S.

Poland wins at Frisco Festival

Poland left S. Francisco festival with 3 main awards in the feature film category in her pocket. "How To Be Loved", directed by Jerzy Brandys, won the best film award, and also the best screenplay award. Its leading actress, Barbara Kraftowna, was nominated best actress.

CINE World sincerely congratulates Miss Kraftowna on her deserved success. She is well remembered by thousands of her countrymen for her personal appearances in Canada and the U.S.
—V.R.



*Good Luck: Harvey Hart and Paul Almond, two of the ablest directors with the CBC stable, are leaving for greener pastures. Mr. Hart, a fine and sensitive artist, moves to Hollywood. Mr. Almond, whose creative work made him known far beyond our boundaries, leaves for England.

*Work For Canadian Actors: Morley Calahan's More Joy in Heaven is being contemplated as a possible filmed TV series.

*On-The-Lighter-Note: We have heard that a series filmed hereabouts, draws a remarkable number of suggested titles. The funniest of them is: The Sadler 'S Well Ballet. . . .

*Little Cinema is dead: Mr. Nat Taylor sure is unlucky with his 16 mm locations, while Mr. Kolas makes a comfortable living, operating his Academy theatre as a 16 mm house. . . .

*It isn't that bad: There are lots of beefs that Toronto actors are not getting enough employment with the CBC. We asked a producer the following question: "How many pair of soles a Toronto actor has got to wear down before he lands a bit part"? And his prompt reply was: "Just as many as if he were looking for any other job in Canada".

CALENDAR OF EVENTS



† UNIVERSITY OF VICTORIA, B.C., Film Society screened the WHITE BEAR at the Oak Bay theatre October 20. The show was well attended.

† COMOX FILM SOCIETY, Comox, B.C., announces the showing of THE WHITE BEAR December 6, at the School hall, Courtenay, B.C.

† ST. STANISLAUS PARISH FILM GROUP, Hamilton, Ont., announces a show for December 14. Presented will be: THE WHITE BEAR and two shorts: THE POLES IN CANADA and PAUL TOMKOWITSH.

† INTERNATIONAL FILM GROUP at Arvida, P.Q., will show THE WHITE BEAR Jan. 18.

Editors' Note: Film Society shows are not public and may be attended by members only.

ALDO MAGGIOROTTI

OPERA STARS ON THE SCREEN

Part 2 — THE THRILLING THIRTIES



The early '30's saw the European Studios on the operatic bandwagon. The British in 1932 put forth yet another version of Bizet's hardy and heartless heroine. This, the first 'talkie' Carmen starred Marguerite Namara, and was both short in running time and playing time. It only proved once again that Merimee's Spanish gypsy could withstand any attack - in any language!

Although classified more as an operetta singer than an opera star, the lovely lyric soprano Marta Eggerth was seen in 1932 in the Hungarian-produced film 'Only One Girl'. This same year saw the film debut of an exciting new tenor star - Jan Kiepura. Mr. Kiepura's German-made 'City of Song' was directed by the noted Anatole Litvak, who was later lured to Hollywood. This film was re-made a year later in English with Mr. Kiepura under the direction of Carmine Gallone, also well known for his many Italian musical film dramas. The film which brought Jan Kiepura international fame, however, was 'Be Mine Tonight'. Universal Pictures released this film in the U.S.A. in 1933. It was directed also by Anatole Litvak, and was made in three languages - French, German and English. The musical selections included the theme song 'Tell Me Tonight', Rossini's 'La Danza', the Drinking Song from La Traviata with Mr. Kiepura supported by an unknown soprano and chorus, a well-sung 'Questa o Quella' from Rigoletto, and a most beautiful rendition of 'Che Gelida Manina' from La Boheme. His other English films included 'My Song For You', with Emlyn Williams as one of the cast members, and 'My Heart is Calling' with Marta Eggerth (Mrs. Kiepura). These two were released in 1935 and both featured some thrilling 'tenoring'.

(CONTINUED NEXT PAGE)

Although Mr. Kiepura possessed one of the loveliest lyric-tenor voices of his time, as well as a dynamic and vibrant personality, he did not impress impresarios and movie producers with it. He was summoned to Hollywood in 1935 and there made 'Give Us This Night' for Paramount with Gladys Swarthout, a recruit from the Metropolitan Opera, as his co-star. The film's score was written by one of our finest contemporary composers, Erich Wolfgang Korngold, who insisted his be the only music used in the picture. Mr. Kiepura apparently did not see eye to eye with this ruling and finally was given one concession - 'Di Quella Pira' from *Il Trovatore*. The film itself was most enjoyable from the standpoint of listening to two fine voices coming from the sound-track, although in the 'Romeo and Juliet' sequence written especially for the film by Maestro Korngold, Miss Swarthout looked completely frightened. Whether this was due to the unfamiliar music, the camera or more precisely, to Mr. Kiepura, one must draw one's own conclusions. She did appear with Kiepura in a Chicago presentation of 'Carmen' a few years later. At that time the excitable Pole managed to knock her down and out! She vowed never to sing with him again! Two songs - 'Sweet Melody of Night' and 'I Mean To Say I Love You' were the only tunes recorded from 'Give Us This Night'. It goes without saying, of course, that the picture's box office success was negligible.

Going back to Germany in the year 1933, we again find a number of Continental opera stars making their film appearances. The former Metropolitan Opera bass-baritone Michael Bohnen was seen in 'Wiener Blut' and followed this a year later with 'Gold'. This latter film is still regarded as a 'Collector's item' among film enthusiasts. Although Mr. Bohnen did not sing in the film, he appeared as the villain who had a subterranean laboratory and experimented with atomic power. The film generated a good deal of genuine suspense and excitement - as well as some futuristic ideas!

Another tenor going strong at the Metropolitan Opera was Charles Kullman, who made a number of German-language films during this period. In 1933 Mr.

Kullman was seen in 'Monte Carlo Bombshell'. Among the other German releases in '35: 'Traum von Schoenbrunn' with Marta Eggerth, 'Theodor Koerner' with Willi-Domgraf Fassbaender and 'The Beggar Student' with Jarmila Novotna. A most important film debut was that of the Austrian tenor Richard Tauber. His three films shown that year were 'The Great Attraction', 'Ich Glaub Nie Mehr Eine Frau' and 'Das Lockinde Ziel'. To English-speaking audiences, however, he is best remembered for 'Thine is My Heart' which was seen the following year, wherein he portrayed the role of Franz Schubert. This picture went under two other titles - 'April Romance' and 'Blossom Time'. The year 1933 also saw another former 'Golden Age' artist in the film medium - Andrea de Segurola. His three Spanish-language releases were 'Cascarrabias', 'The Gondolier Prince' and 'Mama'. Although these were spoken in Spanish, the first two were actually produced in Hollywood by Paramount and the third by Fox. A Spanish film which was made in Spain came out this same year. Its title: 'La Cancion del Dia' and featured Tino Folgar, who sings the role of the Duke of Mantua in the old Victor complete recording of Rigoletto with Lina Pagliughi as 'Gilda'.

An English film based on Johann Strauss' 'Die Fledermaus' was seen that year, and featured Evelyn Laye and the tenor Frank Titterton.

Coming back to the American scene, we find a new singing personality in front of the motion picture camera - baritone Nelson Eddy. Although his M-G-M screen debut was made in three very minor 'guest' appearances in 'Broadway to Hollywood' and 'Dancing Lady' in 1933, and 'Student Tour' in 1934, his first important assignment came in 1935, when M-G-M realeased 'Naughty Marietta' with Jeanette MacDonald as his lovely co-star. This was by far their best picture together. In fact, their co-starring films became progressively worse through their seven years of screen association.

(Continued next page)

Although his predecessors - John Charles Thomas in a silent version of 'Under the Red Robe' in 1923; the three films of Lawrence Tibbett and the two of Everett Marshall mentioned in our earlier article - had made no mark on the movie-going public, Mr. Eddy proved that the baritone could become a motion picture matinee idol. Of course, Mr. Eddy, it must be conceded, was much more photogenic than his brother baritones. In case any of our readers may be in doubt as to Mr. Eddy's operatic status, it must be pointed out that Nelson Eddy served his operatic apprenticeship with the old Philadelphia Grand Opera Co. and sang in a number of diversified roles, ranging from Alban Berg's 'Wozzeck' and Wagner's 'Lohengrin' to Puccini's 'Gianni Schicchi'.

His most charming co-star Jeanette MacDonald was to appear in opera some years later when she made a cross-country tour during 1943 in Gounod's 'Romeo and Juliet' with two Metropolitan Opera veterans - Ezio Pinza as Friar Lawrence and Armand Tokatyan as Romeo. Visually and histrionically she made a most effective Juliet but the voice was not of operatic calibre.

Hopping back to the Continent in the year 1934, we find that the German Studios were busy making films with the great heldentenor of the early 1900's - Leo Slezak. Although his son Walter was later to become one of the better character actors on the American stage and screen, Leo Slezak had a most prosperous screen career of his own. Two of his films being shown then went by the un-operatic titles of 'Enjoy Yourselves' and 'A Crazy Idea'. That year, too, he appeared with Michael Bohnen in 'The Emperor Waltz'. The following year Leo Slezak was to appear in perhaps his best known production - 'Tales of the Vienna Woods', which is still being distributed throughout the country to German-language theatres. Marta Eggerth, too, was seen in the German productions 'Blue from the Sky' and 'Once there was a Waltz', while another Continental soprano appeared in 'Nobody Else but You'. Her name - Gitta Alpar.

OUR PICTURES: JANE MANSFIELD is a real smash in German films. Our picture shows her in her first German effort: "Heimweh nach St. Pauli", co-starring with Freddy Quinn, the reputable matinee idol, Europe's most successful recording star, winner of seven golden disks. Fraulein Mansfield's boxoffice success prompted German producers to star her in 3 more movies.

BACK COVER: JEAN SOREL. a fast rising French screen star, wins acclaim of the European film fans.



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LESLIE PECSENYE, MGR.



ANDRZEJ MUNK
DIED TRAGICALLY
AT THE AGE
OF 38.
HE DID
NOT FINISH
"THE PASSENGER."
THE PREMIERE
OF THIS FILM
TOOK PLACE
ON SEPTEMBER
20, 1963,
THE SECOND
ANNIVERSARY
OF HIS DEATH

MUNK'S UNFINISHED FILM

On September 20, 1961, Andrzej Munk, one of the most talented Polish film directors, creator of *Eroica* and "Bad Luck"—films which have become permanent landmarks in the history of Polish cinema art—was killed in an automobile accident on the highway between Warsaw and Łódź. Munk was on his way from his home in Warsaw to Łódź, where he was shooting his latest film called *Pasażerka* (The Passenger). The director's death cut short the work on the film, for it was too original, too personal a statement to be continued by anyone else.

Yet, on the second anniversary of his tragic death, on September 20, 1963, a premiere of "The Passenger," the last production of the artist, was held in Warsaw. This was one of the most extraordinary premières I have ever attended.

The film is introduced by a series of shots showing the late director: Munk at work, Munk strolling through the New Town Market Square in Warsaw, a district in which he lived, Munk in a gay and laughing mood unaware of what lay in store for him. The commentary informs us of the accident which occurred two years ago. The com-

mentary is followed by the information that a group of Munk's friends, headed by director Witold Lesiewicz, decided to present to audiences as much as had been completed of the film. Please note: they did not wish to complete the work but to present the film in the state Munk had left it.

The action of the film, based on a script which Munk worked on together with the writer Zofia Posmysz, was to evolve in two time dimensions. The present is set on a large luxury liner, where among the passengers is a young married couple: he, a German who had emigrated to the United States before the last war, and she, a young German woman who got to America after the war. In the course of the voyage, the woman meets a person on deck who reminds her of the war years. The person is a young Polish woman, a former prisoner of the Auschwitz concentration camp.

The encounter evokes the past. The past of the Auschwitz camp. The well-bred lady passenger of a luxury liner was a member of the SS and a camp supervisor. The object of the flashback shown by Munk is to try to explain what hap-

(CONCLUDED ON PAGE 21)



J F K

THE TORONTO STAR:

Among the performing arts, John F. Kennedy liked cinema the best. He enjoyed seeing movies, and talking about them.

He also had an informed interest in film as a medium of communication and art form. He admired the work of Alfred Hitchcock and Howard Hawks, and startled and delighted the correspondent of a French magazine by discussing with him the relative merits of "nouvelle vague" directors Francois Truffault (of *The 400 Blows* and *Jules and Jim*) and Alain Resnais (of *Last Year in Marienbad*).

It is a shameful truism that, in English-language lands, whether republican or monarchial, the arts (literary, visual, performing) have received dismal shrift from chiefs of state. What British sovereign or prime minister has exhibited even a cursory awareness of the cultural scene? The record of Canada's leaders is despicable. Mr. Kennedy was not the first man of large intellectual calibre to become president of the U.S., but he was the first with the vision and sense of commitment to acknowledge that his duty extended to the promotion and fostering of his country's artistic resources.

Nathan Cohen.

THE TORONTO TELEGRAM:

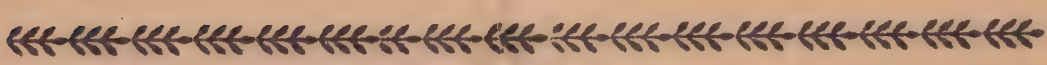
Under the Kennedy rule, showbiz gained a new legitimacy along with touch football.

This new vigor infected the thousands who came in contact with it, and the arts were better for it.

John Kennedy and his wife, Jackie, did more in the last and regretfully short years to add lustre and prestige to the arts than any White House occupant in U.S. history.

It was a robust and lusty interest in all the arts, so contagious it would excite performer and invited guest alike.

Jeremy Brown.



Prepare for Canada's Centennial

Send for the film 'The Quality of a Nation'. It contains many ideas to help your group or community plan a centennial project with time to spare. 'The Quality of a Nation' was produced for the Canadian Centenary Council by The E. B. Eddy Company. Available rent free from the Canadian Film Institute (CW), 1762 Carling Ave., Ottawa, Ontario.

Exciting Film Season In Progress.

There is no question about it, that Toronto audiences were given a pretty lousy start of this film season. Many films shown here were of questionable merit, however, the little confidence I have had in our so-called art house operators gained in strength after some promising announcements have been made.

Let's see then, what is coming to town: ELEKTRA will probably be the first. L'AVVENTURA and HARAKIRI are scheduled too. An extraordinary event for the mature viewer, I am sure, will be VIRIDIANA, announced for early 1964.

It proves again, that competition not only helps one of the competing parties, it also benefits the consumer: all of the aforementioned films are scheduled by different theatres.

There is a large number of GOOD movies, that are still awaiting their turn. One of them is the Polish film MOTHER JOAN OF THE ANGELS. A most controversial picture, it caused strong protests from Roman Catholic circles in many countries. The Metropolitan Curia of New York objected to the showing of JOAN in that city. Church authorities tried to stop the screening of JOAN at the festival in Vancouver.

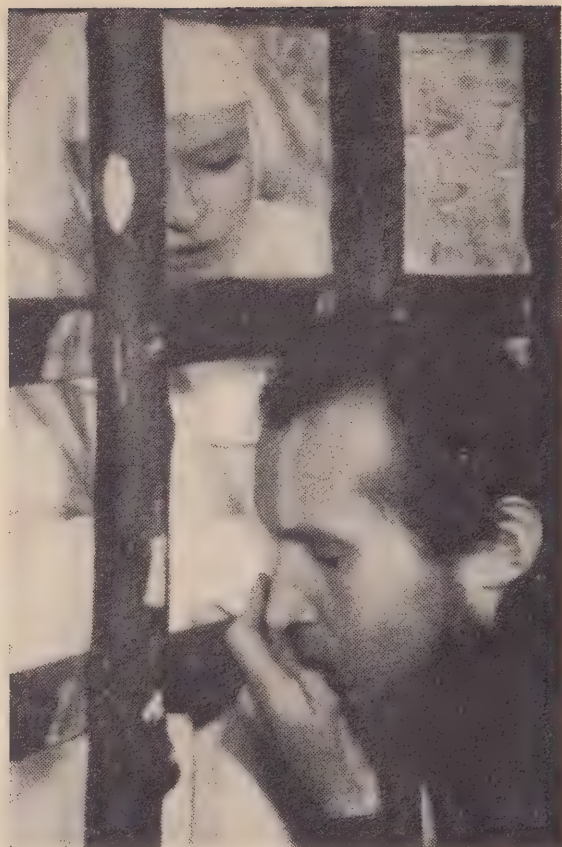
Loosely based on a celebrated case in 17th century France (which Aldous Huxley skillfully described 11 years ago in his historical narrative, THE DEVILS OF LOUDUN), this picture set and filmed in Poland, is celebrated throughout the world and won in 1961 a special jury prize at the Cannes festival.

We have received a good number of letters asking information about the Canadian Premiere of JOAN. All we can say is, that a group of film people in Toronto are contemplating the purchase of that film. Let us hope, that the deal will come through. On the following pages of this special supplement we are printing the various opinions about Kawalerowicz's masterpiece.

— V. R.

Ed. Note: Kawalerowicz = Kha-vah-leh-roh-vitsh (Ugh!)

KAWALEROWICZ



AT RANDOM

JOAN & PRIEST AT BARRICADE

"I have tried to open up the possibilities of film narrative particularly in the rendering of certain ideas without being absolutely specific - simply by suggestion; the sense of the film is left to the imagination of the spectator who must make his own contribution.

I am clearly against musical illustrations. The music that does nothing but repeat the screen image, is superfluous in a film. Ordinary film music is nothing but a "hypertrophy", something inherited from the first years of the sound film. The music should only be one of the elements of a film's sound track and should be considered on the same level as the noises and the dialogue. The function today of cinema art is a different one. It isn't any longer a question of enriching the spectator's imagination but rather to use it."



"FRAULEIN"
Mansfield
(MORE ELSEWHERE IN THIS ISSUE)

JOAN OF THE ANGELS?

"Many of us thought, that this ambitious, strange film had deserved the Golden Palm . . . a stern and stripped art, where every image is constructed in depth . . . deserves admiration just as much for its interior movement as for its determined plastic stylization."

Michel Aubriant, Paris Presse

"It can be considered violently anti-religious or . . . as a religious contemplation on mysticism . . . Kawalerowicz belongs to the new crop of European filmmakers who prefer to meditate upon a story instead of telling it . . . The form becomes an absolute value."

Jean Douchet, Arts

"Kawalerowicz is beset as all Polish film makers and intellectuals with the destruction of the individual, confined in the inhuman pillory of modern ideologies . . . 'Joan of the Angels?' is a work of a man who uses a tool which he masters to perfection . . . On the plastic level he combines without imitating, Lang's, Dreyer's and Bergman's researches."

Jacques Sicliet, Cahiers du Cinéma

"An extremely interesting work . . . handles his black and white with consummate artistry . . . the actors are excellent . . . A film to remember. The formal success of 'Joan of the Angels?' is obvious. It is part of one of the richest streams of modern filmmaking. An interesting theme that lends itself to numerous conflicting interpretations, a mis-en-scène that shows a film maker of distinction."

Jean de Baroncelli, Le Monde

"His film is fascinating; first of all because it has a pure cinematographic beauty: Nothing happens just by chance . . . the shadows and the light are just as important as the actors who are remarkably well directed and excellent."

Le Parisien Libéré

"Distorted and alive as a dream created by the devil."

France Roche, Combat

LONDON:

"Kawalerowicz's film . . . reveals itself as a mature, immensely absorbing work done by a director who will undoubtedly give us some of our best moments in the contemporary cinema."

Continental Film Review

"I don't think anyone could fail to be fascinated by the subject . . . his style has the Swede's (Bergman's) own hysterical elegance . . . his film is beautifully decorative."

Penelope Gilliat, The London Observer



Our picture shows Maurice Chevalier in his younger years. Now 74, Maurice faces a most unpleasant and ridiculous gossip campaign.

Freundin und Film Revue report from France, that Maurice spends all of his free time in the company of a 3-year-old named Jojo, the son of Jany Michels, a singer. Rumors state, that old Mo is the father of little Jojo; close friends of Chevalier say however, that the beloved entertainer knows Miss Michels for less than two years.

New Toronto Feature To Start February '64

Graham Gordon, Toronto's up and coming young film man, announces his first feature to be produced in February '64.

Scenes will be shot mostly on location, however some of the indoors will be made in private homes, especially rented for this purpose.

The film . . . "is a cultural bridge between nations; it promotes understanding between them because it assists them to learn to know each other". . . .

Joseph Goebbels, the maestro of propaganda of all times.

An Invitation . . .

We cordially invite all Film Societies and Film Groups scattered throughout our Big Country to take an active part in the shaping of our magazine. It is due to the efforts of the Film Societies in no small measure that serious appreciation of films and film making grows continuously in Canada.

* * *

Thanks to the support of these Film Societies, valuable films from other countries have been brought in to be seen and enjoyed by thousand of Society members.

* * *

Make CINE World magazine — your magazine by sending in announcements, articles, reports about your activities, etc., etc. Share your experience with others, and by so doing help them to create more and more film appreciation groups. . . .

—The Editors

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RENT a 16 mm Ampro Stylist sound projector reasonable. Call Evg. RO. 6-8918, Toronto.

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FOR SALE

LLOYD baby carriage, very reasonable. Call ME. 5-0292, Toronto.

RAMBLER, 6 cyl. 1956, automatic, 4 door Sedan, reasonable. Call LE. 3-2297, Toronto.

TAPE recorder, Burlant Concertone, like new, professional model, 7½" x 15" speed. Call CH. 4-9936 or write: 17 Tewsley Pl., Weston, Ontario.

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MISCELLANEOUS

LIMITED number of the first issue of CINE World, covering the Polish cinema, still available. Send 35 cents to Box 86, Toronto 9, Canada.

pened twenty years ago in the pit of hell known as the Auschwitz camp, from the vantage point of a modern European woman traveler and young wife who tries to conceal her past, to soften it, to make it palatable and comprehensible in the terms of human moral values.

Munk had shot about 6,000 feet of material of the Auschwitz scenes, that is the whole of the flashback. He had also shot some footage of the action that takes place on board the liner. Those who presented the film did not shoot a single foot of it. They saw their task in the same way as an archaeologist would: they did not complete the damaged sculpture, they did not carve any new elements, but tried to put together the pieces they found and to project the shape of the whole.

The unfinished part of the film, the incomplete present tense, is static. A series of stills were selected from Munk's material. Unfinished gestures, frozen facial expressions compel us to guess only at the dramatic conflict between the characters. The rest is filled in by the commentary, whose purpose is to provide the motive for the flashback. Munk speaks himself in the pictures of the past and the scenes which he completed. Here the film takes on the dimension of a masterpiece. Who knows, perhaps this is the best Munk has ever done.

The Auschwitz camp, the horror of Nazi German torture, is not a new subject in films. The Russians have made films on this topic, there is the Polish "The Last Stage" and recently the Italians have made the interesting film *Kapo*, starring Susan Strasberg. Nevertheless Munk showed something new, something that had never been shown before. If one were to look for the artistic lineage, one would have to turn toward surrealism. But his surrealism does not have its roots in a mannerism, in intellectual speculation but has been suggested by life. For just imagine an expanse of some scores of acres, an area of a medium-sized manufacturing plant. Millions of people pass through this area. They come from the side of life, with hope of life, in their normal clothes with

their wives, children and luggage only to find death in the Auschwitz "factory." A wholesale death, organized like a production line, a nameless and naked death, without any ceremony. The death of millions have left a terrible odor. Everything we see on the screen, the piles of personal possessions left by the dead, the absurd stacks of baskets, the pyramids of valises, ranks of baby carriages — everything reeks of death. These pictures create an eerie atmosphere, an overpowering climate of destruction. Through the whole film, one can almost hear the trample of human throng which moves somewhere beyond the eye of the camera, but which one feels is streaming in an endless flood from here to eternity, from life to death, from memory to oblivion.

Against the background of the Auschwitz death factory, Munk sketched the complex drama of a struggle between this one supervisor of the camp and one chosen woman prisoner, a struggle between the persecutor and the victim. The drama runs a devious course, with many fine shadings and with great psychological insight. In her recollection of the past in the camp, today's lady of the luxury liner and, yesterday's persecutor, tries to give the past a human dimension. She convinces herself that there, in the past, there was some emotional motivation. But the whole action takes place in the mud of Auschwitz. Mud trampled by millions of dead feet, mud into which millions of living bodies had sunk. It is the mud that protests against the lies and the excuses. The mud is the only important witness of the truth.

And this is what Munk showed in his film. It may be that he would have said even more if the film had been completed. Looking at the noble alloy which has been salvaged, thanks to his friends and collaborators, one may guess at the full shape of the masterpiece and wait listening for the unspoken final word.

("POLAND")

OBITUARY

CHIC CHIVVIS, a former stunt man and Westerns actor of the silent days, at 79, in Hollywood.

HENRY DANIELL, English born character actor, who appeared in *Jane Eyre* and *All This and Heaven Too* among others, shortly before reporting for a part in *My Fair Lady*, at 69, in Santa Monica, of heart attack.

VERNON DENT, silent comic with the Mack Sennett team who later turned to script writing, at 68, in Hollywood.

HARRY GRAY, who produced many of the Republic 'Westerns' in the late 'thirties and early 'forties, at 57, in Hollywood, of heart attack.

DOROTHY GREEN, silent star who appeared opposite William Farnum and Montagu Love and whose films included *The American Way* and *Forest Rivals* and the serial *Souls Aflame*, at 71, in New York.

ROLAND LEIGH, lyric writer and screen-writer, whose credits included *Tovarich* and *Summer Storm* and several Tarzan pictures, at 60, in Durate, California.

HENRY F. MALTBY, British born actor and writer, who appeared in more than 70 films, at 82, in London.

ADOLPHE MENJOU, silent star, from Chaplin's *A Woman of Paris* to the recent Disney *Pollyana*, who appeared in over 250 films, supported the McCarthy Un-American Activities Committee against some Hollywood artists, visited Toronto in 1963 for a CBC TV Flashback, at 73, in Beverly Hills.

PAUL PERRY, pioneer cameraman with Famous Players-Lasky who was cameraman for Blanche Sweet, Mae Murray and others, in Hollywood, after a long retirement.

JIMMY RUSSELL, British born comedian who was with Chaplin in *The Humming Birds* show, at 77, in Bognor Regis.

THOMAS L. WALKER, who was one of the great film financiers of the 'thirties, who retired in 1954, a former Bank of America official, at 69, in Hollywood.



(CONTINUED FROM PAGE 10)

The French Studios released at this time a 'Don Quixote' with Russia's great basso Feodor Chaliapin. The film which also came out in an English version, featured the popular British comedian and musical comedy star George Robey and was made under the supervision of Germany's leading director, G. W. Pabst. Verily a United Nations production! A well known French baritone Andre Bauge was seen in 'Guardian Angel' this same year.

The English Studios for their part made an important operatic contribution when the Spanish mezzo Conchita Supervia appeared in a featured role in 'Evensong'. This film was a particularly good one and supposedly based on the career of Nellie Melba. Miss Supervia essayed the role of a rising young opera star who threatens to dim the limelight of the older star. The Supervia characterization was said to have been patterned after Toti Dal Monte. 'Evensong' had the good fortune of having the attractive and talented Evelyn Laye, a fine German actor in Fritz Kortner and a handsome leading man in Carl Esmond, later to come to Hollywood for some insignificant secondary roles. Conchita Supervia sang one operatic number - Musetta's 'Waltz Song' from Puccini's 'La Boheme'. Although the picture was critically well received, it played a sour note on the cash registers of the nation's box offices.

As we return to the American scene, we find a most important motion picture playing throughout the country and having enormous success! It is Columbia's production of 'One Night of Love' starring Grace Moore and Tullio Carminati. Up to this time, the opera star singing operatic music was a rarity - Hollywood would not permit them to sing anything heavier than Lehar or Romberg. Grace Moore sang such appealing and melodic show stoppers as the 'Habanera' from Carmen, Butterfly's Entrance and 'One Fine Day' from 'Madame Butterfly', as well as the 'Sempre Libera' from La Traviata. Besides the 'serious' music in the film, it had a down-to-earth quality and naturalness never before connected

(CONTINUED NEXT PAGE)

with the prima donnas previously stereotyped. It also had a deliciously humorous Sextet from 'Lucia di Lammermoor'. The renowned Andrea de Segurola played a small part in the film as a singing teacher. That same year he had appeared in three Spanish-language films - 'Cardboard City', 'Grenadiers of Love' and 'Two Plus OneTwo'.

The year 1934 also saw the film debut of the then popular radio tenor Lanny Ross. His Paramount pictures that year were 'Melody in Spring' and 'College Rhythm'. Mr. Ross had not sung in opera when he entered movies but did appear in Toronto, Canada, in a performance of 'La Boheme' with the National Opera Co. in 1941. Although he made a personable, bearded (!) Rodolfo, his voice was much more suited to the electronic medium.

Another young American tenor appeared on the Hollywood horizon that year - Felix Knight. His M-G-M debut in 'Babes in Toyland' with Laurel and Hardy was certainly a most pleasant one, although his subsequent screen appearances became smaller and scarcer. For those who question Mr. Knight's operatic prowess, he did sing at the Metropolitan Opera during the early '40's - mostly as Almaviva in Rossini's 'Barber of Seville'. —Aldo Maggiorotti.

Editor's Note: We are not surprised, that Jan Kiepura, as Mr. Maggiorotti writes, failed to impress producers and directors, though he was one of the greatest singers of his time and "possessed a dynamic and vibrant personality". We have known Jan personally for quite some time even before he gained world fame, and found him an extremely temperamental artist who thought of himself very highly. Kiepura was everything but humble in his private as well as professional life.

—V.R.

The Magazine Rack

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—V.R.



THE DRYLANDERS

NFB's first venture into feature film production should be regarded as a rewarding experience for its creators. Capably directed by Toronto's Don Haldane, the film, made at a (tax-payers') cost of \$200,000, is a seventy-minute domestic drama about the settling of the Canadian prairies. The story, written by M. Charles Cohen of Montreal, lacks the strength and power that could make *Drylanders* a valuable production, but the acting job is well done by an all-Canadian cast expertly led by Frances Hyland and James Douglas. The great success of the *Drylanders* in our western provinces may also be attributed to the often fine photography. If this film comes around your corner, see it: it is **MADE IN CANADA BY CANADIANS**.

—Konrad G.

QUO VADIS? . . . U.S. CINEMA?

"... Hollywood . . . has reduced the fatherland of Griffith and Chaplin to a nation as backward in the art of cinema as the Congo is in the art of politics.

"Whatever the aspirations of directors trained in Hollywood to break away from the old nonsense, they seem doomed to repeat it. They've learned their trade all too well. And in the wrong school."
(Dwight Macdonald, *Esquire*.)

PRATLEY AND THE MOVIES . . .

All serious film fans in Toronto will enjoy listening to Mr. Gerald Pratley's informative and interesting radio shows over CBL, 740 on your dial, every Saturday at 5:30 p.m.

Speaking of Mr. Pratley, we definitely miss his regular column in the Sunday edition of the *Toronto Star*.

—K.G.

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FROM HERE & THERE . . .

- ✓ Correction Dept.: It is George McCowan who directed some of the serials filmed at Kleinburg, not George Cowan, as wrongly printed in this space of last issue. Apologies. . . .
- ✓ Question Dept.: We should appreciate a confirmation; that none of the CBC staffers (employees of a publicly owned corporation) are financially involved in the production of the filmed TV serials presently shot at Kleinburg, and pre-sold to the CBC.
- ✓ Surprise Dept.: Having been associated with showbiz one way or another for over 15 years in other countries, we are surprised by the statements made by some of the Canadian performers about theatre critics. . . . The usual target of those illfired arrows is Nathan Cohen, Entertainment editor of the Toronto Daily Star. In a way Mr. Cohen reminds us of Poland's foremost art critic of the late twenties, Professor Dr. Adam Muennich. Although many of the theatre people carried a grudge against Mr. Muennich, there was not a single incident where an actor or director would comment on him in public. Any controversial matter was simply left to the theatre goers. . . .
- ✓ Payola Dept.: According to press reports, the RCMP is investigating a kick-back racket within the ranks of some CBC people in Toronto. The findings of this investigation have not been made public at presstime.
- ✓ Just wondering Dept.: Stewart Colett, formerly with the film purchasing dept. of the Toronto CBC, was offered another job, equalling a demotion within the same organization. He quit, as a matter of course. Any serious reason for getting rid of him? . . .
- ✓ P.S.: 1) It took Michel St. Denis 65 years to become cultural adviser to France; 2) It took Sir Laurence Olivier 58 years to become head of the British National Theatre; 3) It took Gordon Shephard 26 years to become cultural adviser to Canada. . . .

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